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DESIGN



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DESIGN

COVER ILLUSTRATION

PENNSYLVANIA HARVEST FAMILY,
Ceramic Sculpture in terra cotta
by William W. Swallow.

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December issue will be filled with a variety of interesting, helpful articles with illustrations. This has been planned to bring background and stimulation to those concerned with the arts in the making, industry and education. Feature articles will present Contemporary Stained Glass by Wilbur Herbert Burnham and on Being a Cartoonist. Handweaving at Gatlinburg by Meta Schattschneider, A Community Ceramics Guild by Laverne Mowry, Art Work-Groups by Philipp Yost and Hands To Work are among the many meaningful features of this forthcoming number. Besides these, there will be the usual information on new books, exhibitions and many more suggestions for our readers.

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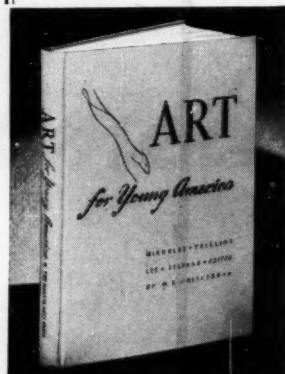
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Nicholas, Trilling, Lee, Stephan. Edited by William G. Whitford

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Choosing a Brush

● Ah-h-h-h! A fine new paint brush. To be rewarded with this find, you have to search diligently through many brushes, feeling and examining their quality. You leave the art supply store with a self satisfied air of knowing what you want and getting it.

Choosing a good brush is as interesting to an artist as a lady shopper looking for that new hat. You usually wind up leaving the stock in just as bad a condition as the hat hunter too.

Stop! On arriving home, don't discard that old brush you are replacing. Tattered and worn though it may be, it is just beginning to be as useful as a general handyman.

This article is not, as you might have expected at the beginning, about that new and untried brush but about that old friend that you are now replacing in your kit. The old brush now has many jobs that it can and will fulfill if given a chance.

Here I will list a few jobs that my old brushes do and I am sure many more will come to your mind as you read. Many effective techniques are rendered with the scraggly, old brush, including dry brush. It can be used for stippling, stenciling, pasting, gluing, shellacing, varnishing, and many other uses which might ruin the edge on that new brush. In fact, now your old brush is more prolific than it was in its original role as just a paint brush.

It is an exciting, interesting experience to purchase new brushes but before discarding that old brush, stop and consider how many and varied may be the uses of that old brush. Remember, the brush that served you so well in its specific job is ready now to be even more service as an odd-jobber and handy-man around your workshop or studio.

Free Film Program in Philadelphia

● *Famous Book Films* is the popular subject of the Museum's new series of twenty free film showings scheduled to begin on November 30th, 1946 and to continue through April 27th, 1947. Bosley Crowther, the distinguished film critic of the *New York Times*, is serving as advisor to the Museum in the selection of films, and is also preparing the program notes.

Among the outstanding films to be shown, which are based on well-known novels and plays, are the following: *Camille* with Greta Garbo and Robert Taylor, *Kitty Foyle*, Thackeray's "Vanity Fair" technicolor as *Becky Sharpe* played by Miriam Hopkins, *As You Like It*, starring Laurence Olivier and Elisabeth Bergner, *All Quiet on the Western Front* The *Three Musketeers* with Douglas Fairbanks,

New Staff Member, R. I. School

● The Museum of Art of the Rhode Island School of Design has announced the appointment of three new staff members. Dr. Rudolf P. Berliner, as Curator of Decorative Arts, has been author of many publications devoted to decorative art. He was formerly associated with the Cooper Union Museum. Miss Marian Davis, recently of the Metropolitan Museum Staff, will concentrate on work with the schools. Mr. Daniel Tower will teach courses in the School of Design. He is a Harvard graduate, was a member of the Army Engineers and was formerly associated with the Fitchburg Art Center, Philips Academy and the Addison Gallery of Art.

Maier at Western Reserve

● Western Reserve University of Cleveland announces the appointment of Douglas P. Maier as Associate Professor of Architectural Design. Mr. Maier was born in Cleveland and was graduated from Yale. In 1941, he won the American furniture competition at the Museum of Modern Art and was formerly with the firm of Harrison & Foulhoux; also Russell Wright, industrial designers in New York.

DESIGN IN AMERICA

By FELIX PAYANT

● Since the close of World War II letters from various sections of South America and Europe have come to us asking for information concerning contemporary design and the type of thinking going on in America now relative to products of the future. In many parts of the world persons have been shut off from America for one reason or another, thus not able to keep in touch with what America has been doing.

● So the question now seems to be: what is the general attitude towards design of the articles to be produced in quantity for everyday use by the large buying public in this great nation of ours? And what will the greatest number of people actually want when reconversion is normal? Will people want commodities for home use which really contribute to fine living by their very structure—things which are made to really function well? Will they demand honest, good, construction and modesty in design? Or will they want the showy, pseudo-antique and bastard product?

● Another question arises regarding what the stores will promote and try to sell the unsuspecting public. Merchandisers have often maintained that they provide the people with what they want. They present for proof figures showing what people bought. Too often it would seem that people are forced to buy these things which are presented for sale in the stores they frequent.

● It would seem high time that all the courses in art appreciation aimed to help the consuming public could bring forth results. Most persons who have the problem of buying commodities for the home are misled by the dazzling advertisements, store window displays and propaganda of all sorts. Buying "what the stores are showing" can hardly lead to a better living, interest in good design and economy. We need sound guidance and education from all sides.

● Being able to recite a list of constitutional color schemes as taught in the average public school classes will hardly result in a nationwide improvement in the buying and use of fine color. Memorizing the textbook lists of principles of design or the various formulas for achieving balance will hardly help the housewife to buy a sound well-designed chair. There needs to be more; more emphasis on understanding of functional things; more appreciation of good form; more actual first hand experience with materials. Just what can be expected of various materials in the way of construction, ornament and finish? These, it would seem, should be of help not only for the average consumer, but in sum total for every one, to raise the general standard of what we call American design.

● Too long have we looked to Europe and foreign shores for "leads" in filling our markets with commodities with which to furnish our homes. The place of leadership which the United States has achieved in the recent World War period should mean that it now has a responsibility of helping the world in better design. There must be an integrity in the making and marketing those many commodities needed by the average person. The War was fought to conserve our American ideals. Can we not produce in large quantities, or small, things which are as fine in concept as conducive to fine living as the political policies of which we have heard so much?

● Perhaps the United States may be able to give help to the world at large in just what constitutes the proper form of things to come. We believe that the ideals of a people are expressed in the things they make or buy to assemble about them in daily living.

● What is there shown now in the stores that expresses the great democratic ideals upon which our nation was founded? Are there today, or will there be in the future, the type of straight forward honestly designed commodities for the average citizen?

● Interest in fine craftsmanship seems to be growing in rapid strides. There is considerable talk of producing quality products in limited quantities for a public aware of basic values. We may be entering a period which will bring forth good fruit in more commodities honestly conceived to enhance fine living for the large buying public. This means nearly all of us.

ART WORK-GROUPS FOR TODAY'S EMERGENCY

By PHILIPP R. YOST

● Today, America is in the midst of another emergency—"the emergency of readjustment after war." Again every citizen is involved! But until each understands, and assumes his responsibility in helping his fellow, we shall not be capable of re-establishing the nation upon the solid ground of peaceful, normal and prosperous times.

The emergency of war was not peculiar to our nation, nor is the present emergency. All the peoples of the entire world have been subjected to this same upheaval. But as a strong nation, we have been willing to look beyond our own shores and assume leadership in helping all the rest of the world to right itself.

Our participation in the war was conceived by us as being our dual responsibility. We wanted to fight to perpetuate our own American ideals. We felt a personal obligation to liberate all peoples from existing tyranny and injustice. Through Victory we accomplished those purposes.

Within this present emergency we are still talking, thinking and acting in terms of dual responsibility: personal responsibility to our own country and the responsibility to our world. But the question arises as to which responsibility comes first. Is it to help all other nations in this period of maladjustment? And at the moment, each American cannot possibly avoid this issue of personal obligation. The radio, the newspaper, the billboard, the minister, the politician, the menu, etc., are constantly reminding us. Yet, our campaign to help our own countless maladjusted fellow Americans is negligible compared to what we are doing for all other peoples.

To mark time in our present cultural and social status, concentrating on aiding other peoples, so that they may attain these present standards which we uphold as right, does not mean an alert America today, nor a progressive America for tomorrow. Nor does the present state of unrest and frustration of so many of our own citizens constitute the type of social order we can uphold, with conviction, as the ideal type for other peoples to adopt for themselves.

In every field in our country, there are many who served in the armed forces and are now having a difficult time re-establishing themselves. All of these people warrant the interest of their country, not necessarily because they were in the service, but because they are all Americans—citizens

of this nation where "opportunity for all" is our birthright.

The greater percentage of these Americans returned with the belief that soon after their holiday, they could resume their former work, enjoy their freedom and independence, start planning for the future and again find their places in the community. But when work in their field has not been found, when housing facilities are inadequate, when living costs have become exorbitant and when the common ordinary commodities, necessary to set up a home are not to be found, they have had to turn to the G.I. Bill of Rights for the proffered answers to their real and vital problems.

This bill presumably provides many benefits. The benefit of "education" is proving to have the greatest appeal for the majority of these Americans who have had to turn to the Government for assistance. It is on this major interest that our attention must be focused.

Certainly education is the best means of helping many face their future. But it is something new for all Americans, and particularly the government, to become so overwhelmingly education minded. Consequently, this abnormal interest in advanced learning has found us unprepared and limited in advanced education facilities. In view of this, all veterans who wish education are not able to find a school to take them.

VETERANS ARE INVITED TO SEND US ANY ART IDEAS, PLANS OR PROJECTS WITH WHICH THEY HAVE BEEN IDENTIFIED SINCE THE WAR. DESIGN WILL BE PLEASED TO SERVE AS A MEANS OF EXCHANGE IN VARIOUS MATTERS PERTAINING TO SUCH THINGS AS BEGINNING OF ENTERPRISES IN THE FIELD OF THE HAND ARTS, INDUSTRIAL DESIGN, STYLING SERVICE OR THE CREATING OF SUITABLE LIVING QUARTERS. ARTICLES NEED NOT BE LONG, THOUGH ILLUSTRATIONS ARE DESIRABLE FOR PUBLICATION.

It is good that, at long last, education has come into its own. Our government is upholding it as the solution to so many problems. It is willing to spend money freely to subsidize thousands of citizens (veterans) that they may have further education.

This is an unfair test which the government is suddenly imposing on advanced education which we have allowed to struggle along practically unnoticed, while vast sums have been put into other means of building the nation. This is a challenge to education to do a competent job under the most adverse conditions. If advanced education succeeds now in better equipping so many more Americans for their future, it will be in a position to demand better civic, state or government subsistence than it has ever had up to this time.

This in an emergency. It is time we accept it as such. We must rise to the occasion. We shall do so only by setting up additional facilities for coping with these excessive demands. The government has offered veterans education. It is education's job to provide it. Further, it is our responsibility to use facilities based on sound principles of real learning, with real work, not just the makeshift, so that when these people complete their educational pursuits, they will truly be equipped for better and happier citizenship.

Art is one field, which provided employment or livelihood for a good number of these Americans before the war, and in which they have not been able to find employment since being discharged from the service. This particular field calls for the active interest of all artists, craftsmen, educators and civic minded individuals.

Work-groups based upon training people in the manual skilled arts, in preference to the so-called fine arts—painting and sculpture—need consideration. There are numerous schools throughout our country offering fine arts training. Schools providing adequate training for fine craftsmen are rare. All schools are over crowded. Work groups of the right type would be capable of training many veterans. These men would then be qualified to organize additional groups in communities in the future. Many people would be served by them through means of receiving training, employment and recreation. Greater production of useful things of quality would be assured for our future. Such work-groups in the skilled arts is an important means of satisfying the obligations of education here and now.

Stage Design AND DECORATION

By DONALD OENSLAGER
American Stage Designer

From a talk given at the conference of the American Institute of Design held in New York in May.

• Since the Renaissance until very recently there has always existed a very close relationship between decorators and stage designers. It was under royal patronage that we were one and indivisible—a designer decorator. With equal facility and pleasure we worked on catafalques and parades, villas and gardens, chapels and reception halls, masquerades, plays, and operas. Under royal patronage we did one and the same job. The designer was a decorator and the decorator was a designer.

Since the decline of royalty in Europe after the last war we have become divorced. In the Renaissance talented architects, painters and sculptors were, so to speak, theatrical designers and engineers as well as interior decorators. Their breadth of interest and profound understanding of mutual problems in all the arts and crafts enabled them to assimilate conventions required by one art and translate these conventions into new and stimulating developments that brought about constant evolution and changing styles in the other arts. Today, in the democratic palace of the arts, stage designers and decorators live in the same wing but have only a passing, speaking acquaintance in the corridors of that wing. This is a curious situation because the stage designer works exactly like the decorator and A.I.D. describes the decorator as "one who by training and experience is qualified to plan, design and execute interiors and their furnishings and to supervise the various arts and crafts essential to their completion." The only difference actually is that the stage designer does not confine himself to working on anything under a roof. The stage designer works on anything under the sun. The stage designer devises apparitions, floods, shipwrecks, in fact, almost any Act of God. He designs deserts and forests, country scenes and city scenes, airplanes and ships. During one season I was working simultaneously on an Erie canal boat, a ship for Tristan and Isolde, a luxury liner and a freighter—almost everything but the art itself!

In the last twenty years stage design has become a profession and not always a very remunerative one. The designer can learn his craft by going to a theater school. Also, stage design classes are given in the drama departments of certain colleges and universities. For some years I have given such classes at Yale. Or the designer might

learn his craft the hard way, by working in a community theater or by working backstage in a summer theater. After he feels he has learned enough theater technique to work in the professional theater the young designer will inevitably find himself knocking at the Union door in order to take an examination for admission to that worthy body. The professional stage designer must pass an examination and become a member of Local 829 affiliated with the paper-hangers and decorators of America—you see how closely we come to actually working with the decorators.

After the designer is commissioned to design the scenes for a play, he reads the script over several times very carefully. The designer first establishes the visual mood of the play. He works in terms of realism, surrealism, neo-realism, impressionism and expressionism. He must lose his identity with the production he is designing. He is essentially a craftsman working in the theater as a painter, an architect, an electrician, a dressmaker, a fabric and furniture designer, and last but not least, as Max Schling.

Next, he plots the ground plan. He must arrange the furniture, entrances and exits, and levels, to fit the specific requirements of the dramatic action. Then he must plan the scenes to fit the limited backstage space. The designer must determine whether a revolving stage or a system of sliding stages is better suited to handle a swift change of scene in a period of only thirty seconds.

After the mood and ground plans are established the designer completes sketches or models for consultation with the producer and director. When the scenes are approved he prepares blueprints and color sketches for the builder and painter. He assembles the properties—frequently a very humorous list they are, too! "You Can't Take It With You" had more properties than any small production I have ever worked on. There were 259 pictures and ornaments plus a two-weeks-old kitten that could not jump off a desk. The range of properties used in a production is infinite—a whale's tooth, a dead aspidochelone, a 1905 taxi, practical snakes, or a real Egyptian mummy case.

The designer also advises on sounds. They may vary from an elephant roar to a chair squeak. All kinds of effects have to be dreamed up—a final play in a football game, the 18th hole of a golf match, or a ship rising in a canal lock. The designer also makes the light plot of a production. Actresses must always be seen

under the most effective lighting and for a stage scene, light, more than any other single element, provides mood and atmosphere.

These diverse elements are first assembled on the stage of a tryout theatre, out-of-town. During the scene rehearsal the designer coordinates all these visual elements of the production. At this point he may have been working on the preparation of the scenery anywhere from four weeks to four months. And, sadly enough, the opening night of the play is the designer's farewell. That, then, is the general routine of the designer. You see, he is everything but a steeplejack.

In designing a production for the theater, even the most realistic production, the designer naturally departs from the direction of photographic realism. In order to establish a mood he must establish a point of departure. He must heighten the world he sees around him to fit the theatrical projection required by stage production. He must exaggerate the scale of a scene so that a bathroom or a throne room will fit the same proscenium opening. In order to expand or contract a scene to fit the dimensions of a stage he must dramatize, exaggerate, sell or promote the elements with which he works. He must always select and then give accent to the significant form in order to achieve heightened atmosphere. The setting I designed for "Born Yesterday" is a hotel suite that is \$235 per day. That is quite an eye-filling order even for a scene: but the first minute after the curtain goes up the audience should think of it as nothing more than background. A stage setting is only a show window in which to display a production of a play. If it helps to project the playwright's intention as a successful window display sells a piece of merchandise, then the set is a good one; but if in the theater all that the audience sees is scenery, then the playwright might just as well be sold at cut-rate and the production made into a beautiful bonfire.

Again and again in the decorative arts, in industrial and commercial design and in interior decoration one hears today the phrase, "to dramatize," "a theatrical quality," "to project." These terms mean that the client wants an arrangement of plan, fabrics, lighting and interior appointments that possess a kind of style of exaggeration which is employed in the theater today. It is this quality of dramatizing that has become such an important element in contemporary decoration and industrial and commercial design.

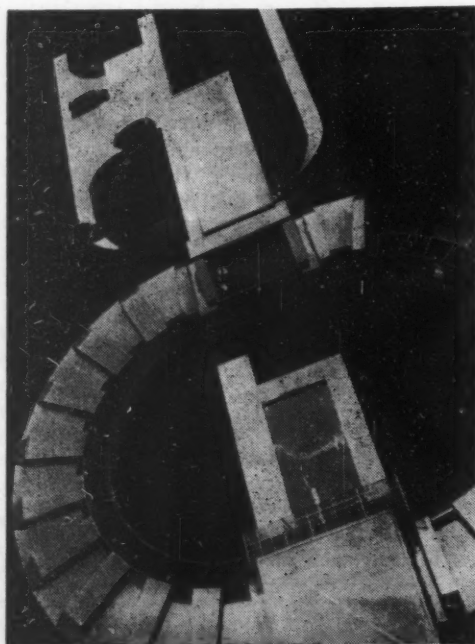
(For Notes on Donald Oenslager, see p. 23)

STEEL HOUSE WITH A MOAT. OWNER: MR. AND MRS. FRANK O'CONNOR (MISS AYN RAND)

Architecture RESOURCE OF THE ARTIST

By RICHARD J. NEUTRA
Architect, Los Angeles

A prefabricated school



● Art is answering, not merely speaking. this is what in past periods gave to it powers of demoniac intensity.

An answer can be strikingly convincing only when a cleancut question has been posed first. If an artistic creative problem is undefined; not defined by a given set of environmental factors, its solution is as arbitrary as the call for it was vague. An equation with many unknowns has no definite solution, needs a great deal of endeavor, of processing, of preliminary research and clarification to make it first ready for the last stroke of solution.

To grant success to his individual work, even the greatest artist-genius must be presented with a circumstantial constellation which will make his work seem a convincing, fitting answer to a problem.

As we are no longer living in a jungle of trees, ninety per cent of our physical environment is architecture in a broad sense of the word. In periods of the past, when the architectural environment had harmonious unity, it presented a defined frame of reference. Van Eyck, painting an altar piece, knew beforehand the space characteristics of a cathedral, its properties of illumination at day and night, the focal distance from which his work would be viewed, the accompanying color scheme to surround it, the emotional and intellectual frame of mind of his audience facing the unfolded triptych on a high holiday.

When a few hundred years later a man like Vermeer painted easel pictures not designed for a given spot in a particular building, he nevertheless was fully familiar with the generic character of a Dutch living room in the middle of the 17th century. His work would fit, whether Mr. van der so-and-so or Mr. van der such-

and-such purchased the picture for his home. In Vermeer's pictures themselves one can see these living quarters faithfully portrayed.

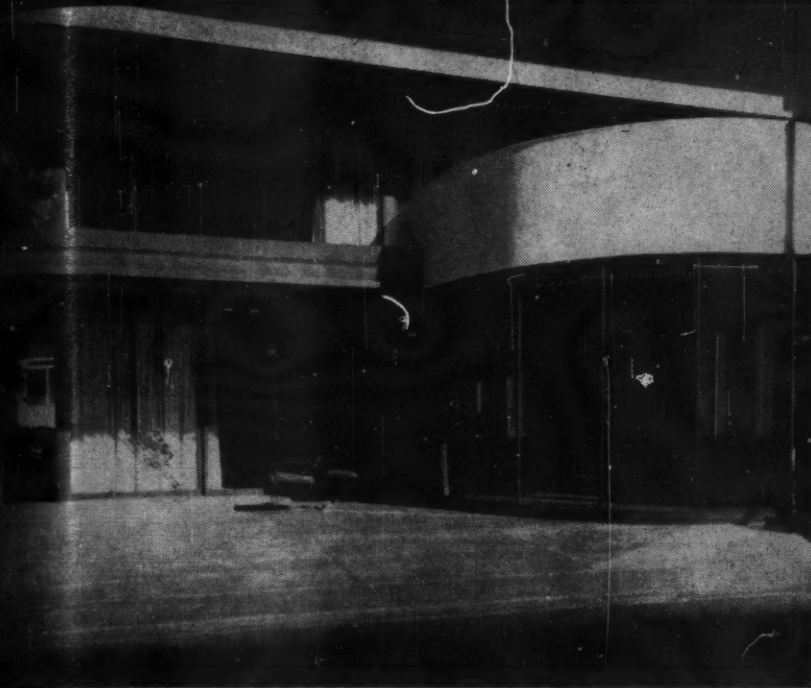
Contrast this favorable situation with the horrible uncertainty of a contemporary artist, however gifted, who composes a piece of art without any possible anticipation as to whether it will be placed in a mission type, an English cottage or a Georgian living room, with adobe imitation, jazz plaster, patterned wall paper or gypsum astragals as competitive details all around it; for a room with ample light, or dimmed down with velour drapes to mid-Victorian dignity.

He cannot anticipate anything. He thinks of the burlap hanging surface of a sales gallery as the happiest background for his picture. And there in the sales gallery the picture hangs to remain, never bought, not tempting any purchaser who has a place to put it convincingly.

New architecture, in itself an art which does not imitate nature, which is a primary example of an abstract art—however most intimately fitted to human needs, practical and psychological needs—does and will provide more and more space for the planning and enjoyment of artistic creation. It will furnish peaceful, even vacant backgrounds, non-competitive settings, breathing room, space for the dynamic explosion of an art object, or at least a special zone of its influence.

A contemporary style of building and living will furnish that harmonious and unified atmosphere into which the artist can compose his work with some degree of self-assurance and sound anticipation.

The technical media of art production have always been borrowed from the game



House looking at Pacific sunsets through polaroid glass

ALL THE ARCHITECTURE SHOWN HERE IS THE WORK OF RICHARD J. NEUTRA

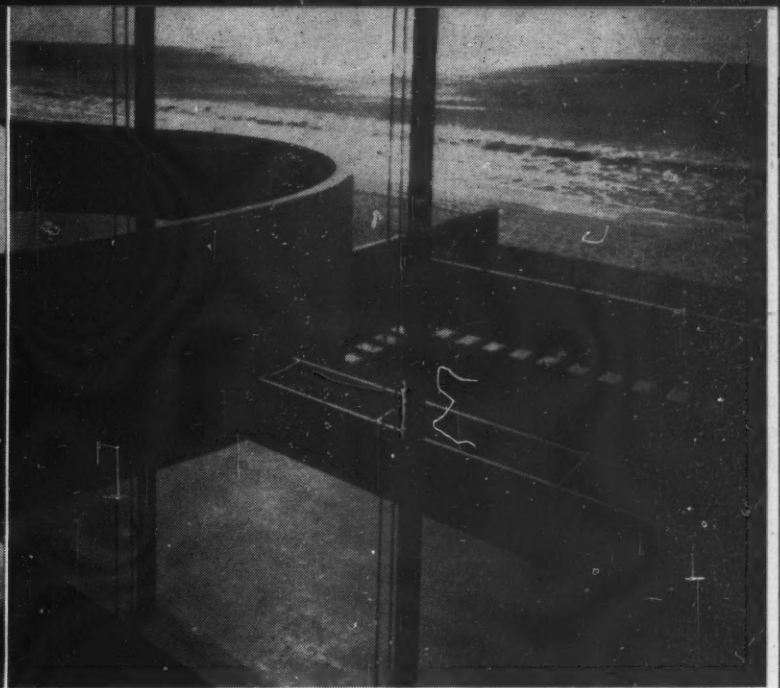
of building: al fresco from plaster, Sumero-Babylonian sculpture from glazed terra cotta, Egyptian flat reliefs from hard porphyry. New architecture deals with spun glass, pressed wood pulp, blasted rock, translucent colored plastics, metallurgical miracles of stainless metals, anodical plating, metal films, rolled an extruded metal sections, internally glowing vacuum tubes, hard and spongy rubber, and a thousand other items of inspiring material specification.

The movement of abstract design freely and enthusiastically helps itself from this treasure which the nature-imitating artist, working in a representational manner, by necessity must and did ignore.

It exhibits the most affirmative attitude toward these striking potentialities in new architectural spaces and materials, and so it will realize the values of a thorough integration of contemporary art into architectural background. Abstract design, heretofore "free" art in the sense that it was unattached to any tasks of wider proportions, is groping for a broad frame of reference, which contemporary building must and can supply.

If there is such a movement, it is young, and still, no doubt, in its experimental stage. Like art in all periods of the past, and perhaps more so, it is beset with the danger of being channelled off into mere decoration and a tiring play of fashion.

The contemporary architect can do more for his fellows, the other artists, than many of them seem to sense at the moment. He sets a new stage for them, and he can position and define problems, so that a common audience will awaken to the need for solution.

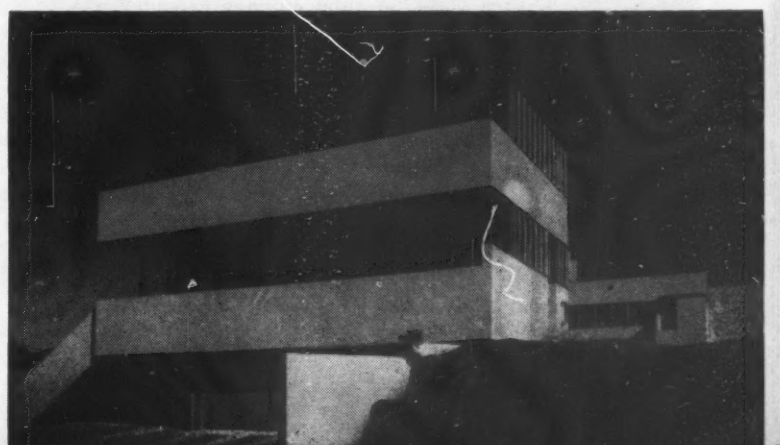
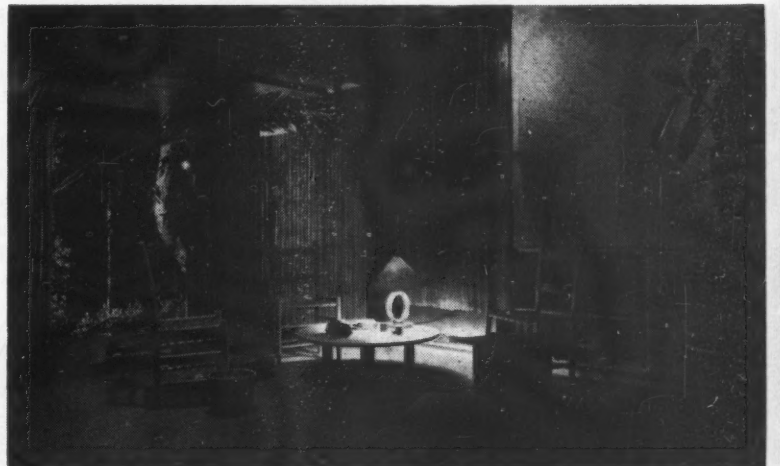


Balcony over the San Francisco Bay



Above: Playroom looking out

Below: California apartment house



CARNIVAL IN MADRID by Lucio Lopez Rey. Awarded second prize of \$2000.

Pepsi-Cola's Annual Art Competition for 1946

PAINTINGS OF THE YEAR



STORY OF A MODERN *Calendar*

● In 1941 Pepsi-Cola decided to produce a calendar for the public. After reviewing those which other large industrial companies had issued, it seemed that though the public was receiving some costly calendars, all were lacking in enduring quality and true artistic standard.

The Pepsi-Cola Company saw an opportunity to do a real public service by producing a calendar of good legitimate works of art, which would bring to the public some of the best in American art, and would be of service to the artist as well. Such a calendar would wear well through the years and the substantial sum of money spent on the reproductions in it would therefore not be wasted.

With this in mind they planned their first calendar in 1941, choosing from among the best paintings by American Artists, those which had been accepted and recognized as such by the Metropolitan Museum in New York City. This calendar was most enthusiastically received, not only by the general public, but also by informed art circles, and was in great demand long after it had gone out of print.

Therefore in 1942 a similar thirteen-page calendar was brought out, again consisting of works of art by the most notable American painters. The paintings this time were selected from among those in the Corcoran Gallery in Washington.

In the following year, 1943, the company reappraised its program, and decided that it probably could make a more worthwhile contribution, both to the general public and to the artists by confining its efforts to contemporary artists. Therefore in addition to using reproduction of already existing works by six notable contemporary American painters several more ranking American painters were commissioned to create new canvasses directly for the calendar. However, this calendar did not turn out to be as completely satisfactory as was hoped because the company

was committed to reproduce the paintings which the artists had created for it.

In 1944, a conference was held to plan an important program, and at that time set down the following objectives:

1. To give the general public a valuable and worthwhile calendar which would help people to know and appreciate the work of contemporary artists.
2. To help the artists in their work with substantial prize money.
3. To afford the artists, whether unknown or well-established, an opportunity to submit what they considered their best work of art for judging by a well-recognized and impartial jury.
4. To give the artists an annual exhibition where their paintings could be seen and bought by the public, without any expense to public or painter.
5. To make this exhibition available in some of the larger cities in the country so that the public in these cities would get to know living American art, and so that the artists would have additional opportunity for the sale of their pictures in places they had not heretofore reached.

With these objectives, the first "Portrait of America" exhibition was launched in 1944 under the auspices of the artists' own society—Artists for Victory.

The initial exhibition opened at the Metropolitan Museum of Art in New York City where it remained for two months and was visited by over 180,000 people. About \$40,000 worth of paintings were sold out of the exhibition in New York and succeeding showings which took place in seven other museums throughout the country.

There was much discussion of the Pepsi-Cola competition. It was praised for its freedom from any commercial influence, since Pepsi-Cola Company had agreed to reproduce on its calendar whatever prize-winning pictures were picked by the independent jury of art experts. It was praised for its democratic approach,

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Left: WHAT ATOMIC WAR WILL DO TO YOU by Boris Deutch
Awarded first prize of \$2500



THE LAST OF THE MANSIONS by Virginia Cuthbert. Winner of \$500 award

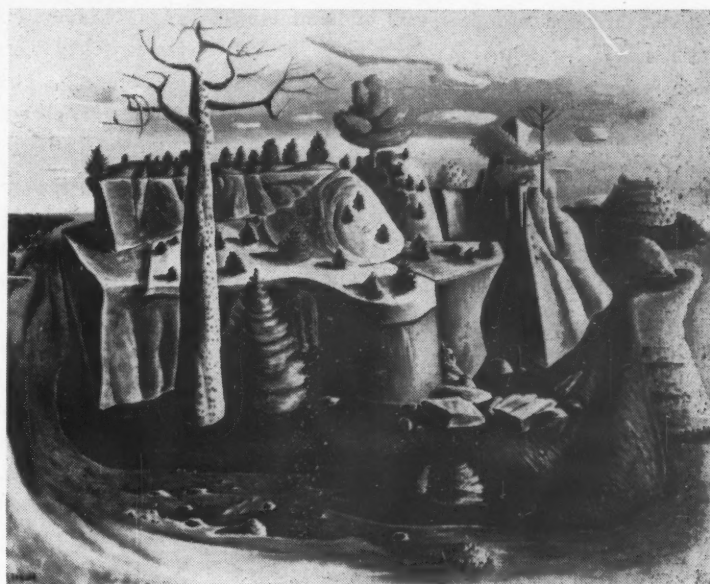
since an artists' society had itself chosen the all-artist jury. It was generally praised for the size of its prize money, for the interest it aroused among the public, and for the free exhibitions available to the general public in those cities in which the paintings were shown.

Thus the 1945 competition was worked out under the same auspices—that of Artists for Victory—but the prizes were increased from twelve to twenty, and the amount of prize money to be awarded was increased to \$15,250. At this point Artists for Victory decided to try the innovation of a dual jury system, and set their rules and regulations for this competition so that the artists when submitting their paintings could elect to have their pictures judged by (a) a modern jury, (b) by a traditional jury, or (c) by both.

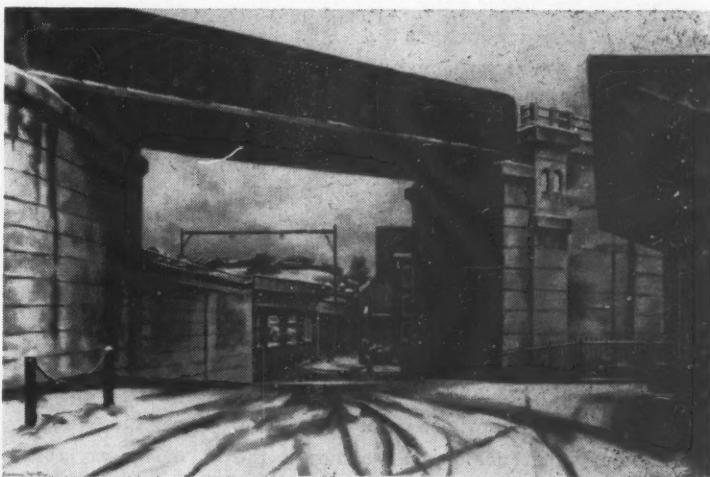
The competition resulted in the submission of about four thousand canvases. Through the dual jury system 150 paintings were selected, and from these a special jury chose the twenty prize-winning pictures. From these twenty, Pepsi-Cola selected twelve for its calendar and over seven hundred thousand calendars were produced and distributed to the public.

It was felt that the competition had not improved so plans were made to improve the competition and exhibitions as to make it a truly great art event. So this year the first step was the appointment of Roland McKinney as Art Director for the project. The title of the competition was changed to "Paintings of the Year". A regional jury system was established with local juries of well-recognized authorities who select the best paintings of each of the various regions of the United States. The best of these are sent to a final jury in New York which jury or awards then selects twenty winning canvases for prizes.

In addition, each of the seven regional juries was given the authority to make recommendations from its own respective region, of candidates for the seven \$1,500 Fellowship awards for the further development of talent through travel or study, and seven Fellowship awards were accordingly presented. This year \$25,750 was presented in awards and fellowships. The exhibition opened at the National Academy of Design in New York.



SOUTHWEST TEXAS LANDSCAPE by Everett Spruce. Winner of \$500 award



THE BRIDGE by Giovanni Martino.

Winner of \$500 award

MODERN HANDMADE

Jewelry

● The exhibiton, Modern Handmade Jewelry, recently seen at the Museum of Modern Art shows that today's jewelry need be neither the princely jewelry of precious stones and metals nor the dubious glitter of production-line gadgets sometimes appropriately referred to as "junk jewelry." In addition to silver, the variety of materials used by the twenty-five craftsmen-designers whose work was shown in the exhibition includes brass, chrome-nickel steel, plastic, native stones, marbles, pebbles, red, yellow and green jacks, hardware and even safety pins.

Broken bits of colored glass are set like jewels in the fantastic forms of hammered brass out of which Alexander Calder, sculptor of mobiles and stabiles, has wrought his "sun" pin, his necklace "on two planes" and his other inspired pieces. The exhibition was on view in Auditorium gallery of the Museum.

The types of pieces shown included bracelets, necklaces, pins, earrings, belt buckles, rings and pendants, but the forms are seldom conventional even when the material is as familiar as silver. Free forms are used and designs are usually abstract. The enameled safty-pin necklaces and bracelets by Izabel M. Coles of New York City, formerly of Tiffany's, are suggestive of ancient Egyptian adornments. The hardware jewelry by Anni Albers and Alex Reed of Black Mountain College, North Carolina, composed of washers, screws, angles, curtain rings, with a necklace combining a sieve, paper clips and a key chain, have the elegance of good design. The heavy square collar of hand-wrought silver by Hurst and Kingsbury has a medieval quality not incompatible with the abstract clip in two planes of silver attached to one corner. The patina of age seems to bloom on Ward Bennett's necklaces and pendants of brass hammered to the thinness of a shell, somewhat reminiscent of Pre-Columbian ornaments.

Painters and sculptors and a motion picture director were among the twenty-five craftsmen-designers whose work was shown. Julien Levy, art dealer, has achieved the effect of a stone-setting by the device of hammering silver in a simple concave pat-

tern. The near-abstract form of a bird raised on hammered copper overlaid with molten silver forming itself into irregular patterns is one of the pieces of hand-wrought jewelry that have come from the fingers of Julio de Diego, noted modern painter. A small selection of Navajo jewelry was also included to show how forms which have remained traditional for centuries may be re-employed in new ways by imaginative craftsmen.

In her introductory note to the exhibition Jane Sabersky writes in part as follows:

"Jewelry, once the especial possession of kings and princes, has always been thought of as luxury. As leaders of styles and tastes, they commisisoned the individual craftsman. Jewelry today is available to a far greater public through mass production.

"Today the individual artist or craftsman who executed the precious object especially for his patron has gradually been supplanted by the wholesale manufacturer. Eager for the fruits of large-scale production, the manufacturer clings to a 19th century pride in the ability of his machines to reproduce anything and everything. Such an attitude brings in its wake an irreverance toward individual craftsmanship, a lack of appreciation of materials as such, and discourages to a large degree any creative designing. The market thus abounds with highly-polished, over burdened gadgets, hardly to be called designs.

"To call attention to the fact that modern jewelry need not be thought of exclusively in terms of either expensive precious jewels or the mass-produced object, this exhibition presents a selection of hand-made jewelry of contemporary design. Although excellent designs are sometimes to be found among mass-produced 'costume jewelry,' in general it is the individual craftsman or artist, less restricted by commercial standards, who makes new contributions to the art. The exhibition has therefore been confined to the work of individuals though it does not represent a complete survey of the work of such designers throughout the United States but has been selected from sources accessible to the Museum.

"No restrictions were followed with regard to material except that the high cost of insuring precious jewels in a traveling exhibition dictated their omission. Our criterion of selection was simply: those designs which showed that the artist had considered the characteristics of the materials used and made us aware of their intrinsic beauty in contemporary terms."

(On opposite page)

INGENIOUS HANDMADE JEWELRY
By ANNI ALBERS • ALEX REED
• IZABEL COLES • ALEXANDER CALDER

NECKLACE OF ANGLE IRONS
NECKLACE AND BRACELET OF SAFETY PINS
NECKLACE OF WASHERS AND CURTAIN RINGS
NECKLACE MADE OF SIEVE, PAPER CLIPS AND KEY CHAIN
NECKLACE OF BEADS AND SCREWS ON STRING
NECKLACE OF BONE WITH LEATHER THONGS AND BANGLES
NECKLACE ON TWO PLANES
PENDANT MADE OF SQUARE WIRE
PIN MADE OF BRASS WITH COLORED GLASS
NECKLACE WITH HOOKS AND SPIRALS CAGE
BRACELET OF BRASS

● The following craftsmen-designers were represented in the exhibition:

Anni Albers and Alex Reed, Black Mountain College, North Carolina
Ward Bennett, New York City
Harry Bertoia, Los Angeles
Madeleine Burrage, Kennebunkport, Maine
Alexander Calder, Roxbury, Conn.
Izabel M. Coles, New York City
Julio de Diego, New York City
Fred Farr, New York City
May Gay, Portland, Oregon
Alexander Hammid, New York City
Fannie Hillsmith, New York City
Hurst and Kingsbury, New York City
Adda Husted-Anderson, New York City
Gertrude Karlan, New York City
Hilda Kraus, New York City
Julien Levy, New York City
Jacques Lipchitz, New York City
Paul A. Lobel, New York City
Richard Pousette-Dart, New York City
Margaret de Patta, San Francisco
Jose de Rivera, New York City
Ellis Simpson, New York City
Annette M. de Stephens, Mexico City
Madeleine Turner, New York City
Caroline Wagner, New York City

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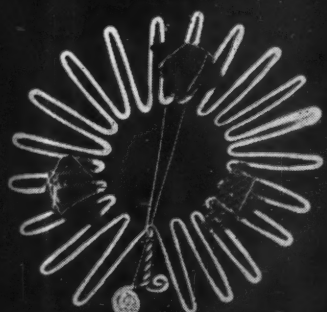
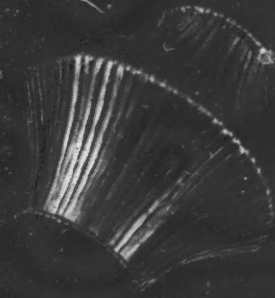
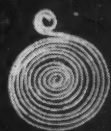
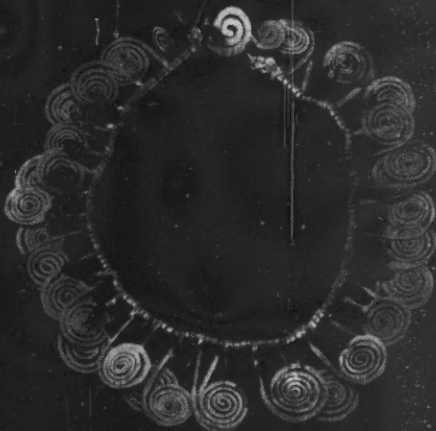
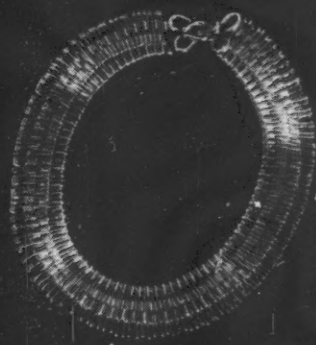
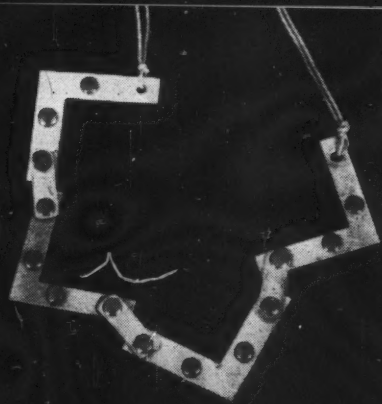
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A Jeweler EVALUATES

EXHIBITION OF MODERN HANDMADE JEWELRY

By
BERNARD S. LIPPMAN

● I was extremely interested to learn of the opening of an exhibit of modern handmade jewelry at the Museum of Modern Art in New York City not merely because it promised to be culturally rewarding but also because I anticipated that it might offer stimulating ideas to the jewelry industry. The possibilities of new forms, new handling of metals, interesting applications of synthetics and so forth were exciting, particularly since the display was deliberately confined to individual craftsmen who would consider the potentialities of their materials without regard to their practicability for mass production. Further, the materials were limited to those that could be included in a traveling show without high insurance costs. Hence precious jewels were omitted and the emphasis placed on metals and semi-precious stones.

An approach to such an exhibit must, it seems to me, consider first the function of jewelry. Its avowed purpose is to decorate, to complement, to heighten the beauty of the wearer. To consider the jewelry in terms of pure form or in the light of its acceptance as a conversation piece is to disregard completely its role.

Perhaps the outstanding work, from this admittedly material point of view, is that of Richard Pousette-Dart. Here is jewelry. Pousette-Dart is obviously a sculptor with a feeling for form. He works in brass, conscientiously and with complete understanding of the potentialities of the metal. There is something of a spiritual quality in the pieces he displays. Although they are marked by a feeling of repose and substance they are at the same time rich in vitality. Take for example his imperfect circle, an irregular disc of turned

brass. There is nothing static here and more than a suggestion of profound movement. And finally, this craftsman has kept before him the stated objective of the exhibit—to display modern handmade jewelry. His is not a display of form, however, meaningful or purposeless, but rather an exhibit of form applied to the role of jewelry.

Contrast this with the work of many—alas too many—of the participating artists who showed an alarming similarity in their emphasis on primitive forms. Admittedly there is serious objection to the highly polished commercial jewelry sold so abundantly everywhere. At the same time I take considerable issue with the presentation of metals in their dullest, least colorful form.

The concentration on primitive, almost crude forms, also suggests an absence of consideration of the practicability of today's jewelry since the unfinished metals would in many instances snag unmercifully the delicate fabrics of which contemporary clothes for women are made. Admittedly a Balinese belle would show off such work to great advantage, but modern society would find it deucedly uncomfortable. It may be argued that this is not the problem of the craftsman but in the light of our earlier definition of jewelry it would appear to be part of his responsibilities.

Ellis Simpson, another participating craftsman, contributes a collection that is one of the high spots of the exhibit. This artist chooses to work with transparent plastic and semi precious stones, crystals, etc. The result is jewelry that is marked by a look of delicacy and lightness. The plastic settings are skillfully worked to reflect light and add brilliance to the stones.

Mr. Lippman is American Director of the Vulcain Watch Company of la Chaux de Fonds, Switzerland. Watchmaking has been a tradition with this company for three generations, starting with the simple hand tooled time-pieces of a century ago to the exquisitely wrought jeweled watches made today.

Harry Bertoia uses silver wire interestingly to suggest forms of nature. A threaded leaf, repeated in various sizes and shapes, is especially effective. The hanging pieces suggest endless change and movement, an effect heightened by the coloration and vivacity of the silver.

The work of Ward Bennett is well worth noting for here is an artist with an honest approach to the primitive form. He relies completely upon the emotional impact of the unpolished base metal created in simple shapes that intensify the beauty of the material. He also uses necklaces of plain leather or cord. There is no attempt to bring an intellectual approach to the design, no studied repetition of a pattern. Here is primitive art as a primitive man might have designed it. As such it is stimulating, conjuring up all manner of ideas about a world of its own.

All manner of prosaic materials have been used, from bits of colored glass to marbles, safety pins, paper clips, jacks, etc. There is no denying that they are frequently amusing and even serve to remind us of the beauty in everyday utility objects. But these are not modern designs and certainly not indicative of any important creative trend in jewelry.

The exhibit is well worth seeing if for no other reason than to observe by contrast how much labor and love have gone into some of the recognized commercial designs. The exhibit convinces me of the importance of working with such creative craftsmen as are represented here. Their talent combined with the experience of modern mass production methods can well lead the way to a new field of beauty in modern jewelry.

This slip painted and scraffito plate by Paul Bogatay was awarded \$100 prize offered by Harshaw Chemical and Manufacturing Co.

11th Annual

NATIONAL CERAMIC EXHIBITION



● Back to the potter's wheel and the studio after varied war service, more than 350 ceramic artists have entered more than 1,300 works in the 11th National Ceramic Exhibition which opened to the public at the Syracuse Museum of Fine Arts November 3rd. Judges were in Syracuse Wednesday, October 16th and Thursday, October 17th, to choose the prize-winners, who will divide between them over \$2,000; and to choose the pieces which will go on circuit in 1947, beginning with the Metropolitan Museum of Art, New York City from January 10 through February 2nd and closing at the Seattle Museum in November.

Prize awards were announced at a preview and reception at the Museum Saturday evening, November 2nd. Regional juries, meeting in New York City, Cleveland, San Francisco, Los Angeles, and Athens, Georgia, selected more than 400 pieces which will be eligible for prize awards.

Chairman of the final jury will be Richard F. Bach, educational director for the Metropolitan Museum of Art, who has served on ceramic show juries five times and acted as chairman of this year's New York regional jury. He also was chairman of the jury which selected the exhibition invited to the Scandinavian countries and England in 1937.

The following prizes for Ceramic Sculpture were awarded: William W. Swallow,

Allentown, Pennsylvania, "The Way of the Red Clay, Amish Boy, Horse and Colt," terra cotta and iron, \$500 prize from International Business Machines Corp., New York. "The Cow with the Silver Horns," stained terra cotta incised decoration in Pennsylvania butter mold design, \$100 prize from National Sculpture Society, New York, for a work of sculpture in ceramics possessing the highest sculptural quality regardless of production method.

Carl Walters, Woodstock, New York. Fish, terra cotta, blue-green glaze \$100 prize from Artists for Victory, New York. \$500 prize, Richard B. Gump Award for the best ceramic design suitable for mass production, divided into five prize awards as follows: Marguerite Wildenhain, Guerneville, California, \$100—Tea Set, hand thrown, in brown and gray. William Manker, Claremont, California, \$100—Flat bowl, red clay with glaze, concentric circle in blues and greens. Beatrice Wood, Hollywood, California, \$100—"Cat in Night," decorative plate. Antonio Prieto, San Francisco, California, \$100—Plate, glaze of engobe in concentric design. Herbert H. Sanders, Alfred, New York, \$100—pair Stoneware Cylinder Vases, incised design, willow wood glaze.

These prizes for Pottery were given: Maija Grotell, Bloomfield Hills, Michigan, for Vase, stoneware, white slip decoration

on brown clay \$100 prize from Encyclopaedia Britannica Company, Chicago. Prize includes a set of the Britannica. Edwin and Mary Scheier, Durham, New Hampshire, Large Bowl, brown stoneware, incised decoration on rim \$100 prize from Onondaga Pottery Company, Syracuse, New York (Onondaga Pottery awarded prize at the first National Ceramic Exhibition in 1932 and annually since then.) Laura Andreson, Los Angeles, California, Cookie Jar, matt glaze with copper lustre, \$100 prize from the Haeger Potteries, Inc., Dundee, Illinois, Purchase prize for Pottery. Henry Varnum Poor, New York City, Tea-set, slip-ware, scraffito decoration, \$100 prize from Hanovia Chemical and Manufacturing Company, Newark, New Jersey. Paul Bogatay, Columbus, Ohio, Leopard Plate, slip painted and scraffito decoration on red clay, \$100 prize from Harshaw Chemical Company, Cleveland, Ohio.

Sandro Giampietro, Cummington, Massachusetts, Ovoid Bowl, abstract design, \$100 prize from Harper Electric Furnace Corporation, Rochester, New York. Purchase price for Memorial Art Gallery. Gertrud and Otto Matzler, Los Angeles, California, Cone Shaped Bowl, flat bowl, sang de vio. Vase, dove grey. Vase, tiger eye. Vase, rose and sky copper. \$100 prize for Group from Homer Laughlin China Company, East Liverpool, Ohio. Marguerite Wilden-



THE WAY OF RED CLAY, AMISH BOY, HORSE AND COLT, CERAMIC SCULPTURE, By William Swallow, awarded the \$500 prize given by the International Business Machines Corp.

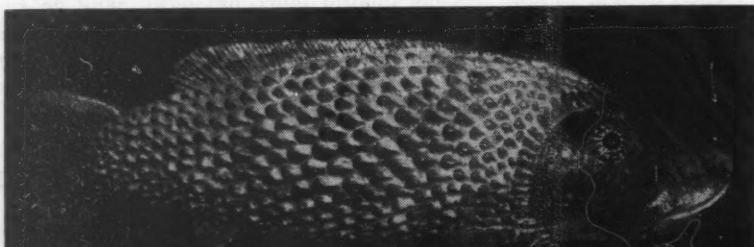


Another view of the prize-winning piece of sculpture shown above.



COW WITH THE SILVER HORN, ceramic sculpture by William W. Swallow, awarded \$100 prize given by the National Sculpture Society.

Below: FISH, in terra cotta by Carl Walters, won the \$100 Artists for Victory Prize.



CERAMIC SCULPTURE

11th ANNUAL NATIONAL CERAMIC EXHIBITION

Some of the prize winning pieces at the exhibition held at the Syracuse Museum of Fine Arts.

Special commendation was given by the judges to Mr. Swallow for his three pieces in the exhibition. PENNSYLVANIA HARVEST FAMILY by Mr. Swallow is shown on the cover.

hain, Guerneville, California, Urn with Lid and Two Handles, hand thrown, black glaze \$65 prize from Springfield, Missouri Art Museum, Purchase Prize. Also an offer from The Adult Ceramic Classes of the Memorial Art Gallery, Rochester, to purchase a piece for that gallery (to be selected). \$50.00.

The prizes for enamels were as follows: Edward Winter, Cleveland, Ohio, Ruby Plaque, \$100.00 prize from B. F. Drakenfeld Company, New York. Kenneth Bates, Cleveland, Ohio, The Royal Family, plate, \$100.00 prize from Ferro Enamel Corporation, Cleveland, Ohio.

Honorable Mention for Ceramic Sculpture were given to Peter Ganine, Los Angeles, California, for Bull in red terra cotta. Adolf Oderfer, Fresno, California, for group of Three Pieces: unglazed terra cotta, unique, modern abstract design—"St. Francis," "Madonna," "Dancers."

Special Commendation for work or a group were made to William W. Swallow, Allentown, Pennsylvania—for his prize-winning pieces and his "Pennsylvania Harvest Family," pronounced the outstanding work in the 11th Ceramic National. Maija Grotell, Bloomfield Hills, Michigan—Pottery—5 stoneware bowls. Vivika Timiria-sieff, New York City—Pottery—Punch bowl and cups, majolica bowl, 2 plates. Charles Bartley Jeffrey, Cleveland, Ohio—Enamels, ecclesiastical subjects.

The National Ceramic Exhibition was founded in 1932 by the Syracuse Museum of Fine Arts, in honor of the late Adelaide Alsop Robineau, internationally-known Syracuse ceramist. A representative collection of her work is owned by the Syracuse Museum.

In 1937 it was the first all-American Ceramic Exhibition ever invited abroad. It was shown in Copenhagen, Denmark; Stockholm and Gothenburg, Sweden; Helsingfors, Finland; and Stoke-on-Trent, England. This foreign exhibition circuit was financed by the Rockefeller Foundation in recognition of the international significance of those invitations.

In 1939 it was invited to the Golden Gates International Exposition, San Francisco, to represent American ceramic art at the Exposition. This exhibition was then sent on a two-year circuit of well-known art galleries in the United States.

OUTSTANDING POTTERY

Richard B. Gump of San Francisco offered \$500 in prizes for "the best ceramic design suitable to mass production." This amount was divided among the pieces shown on this page.

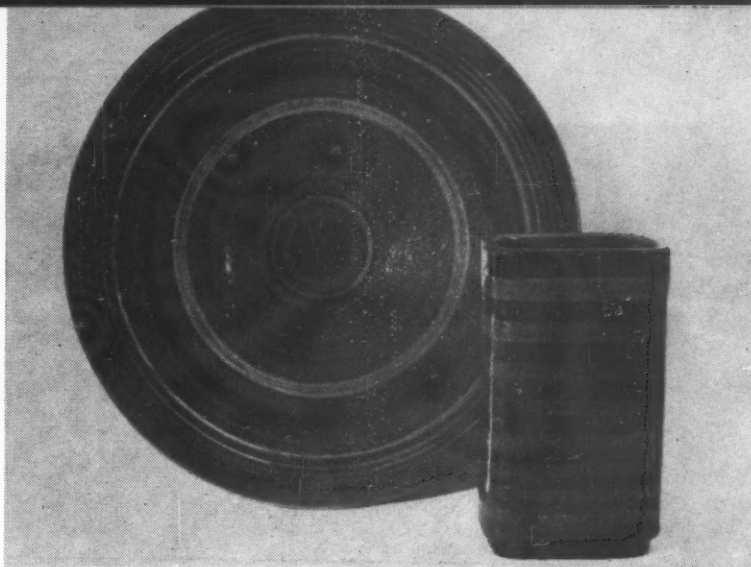
In 1941 the first Exhibition of Contemporary Ceramics of the Western Hemisphere, arranged in celebration of the Tenth Anniversary of the National Ceramic Exhibition, and sponsored by the Syracuse Museum of Fine Arts and the International Business Machines Corporation. This exhibition was made possible by the interest and generosity of Mr. Thomas J. Watson, noted patron of contemporary art, and Honorary Chairman of the National Ceramic Advisory Council.

Entrance of the United States into the war made necessary the cancellation of the 11th National Ceramic Exhibition in 1942 for which extensive plans had been made, including designation of Regional Centers and appointment of the Regional Juries for judging ceramic art to be sent to the National Exhibitions. This plan was considered necessary by the National Ceramic Advisory Council, of which William M. Milliken, Director of the Cleveland Museum, is chairman, because of the increase in the number of artists working in the ceramic medium and the growing interest in ceramic art throughout the United States, largely resulting from the National Exhibitions. 202 American artists, chosen from a much larger number, exhibited in the Tenth National Exhibition.

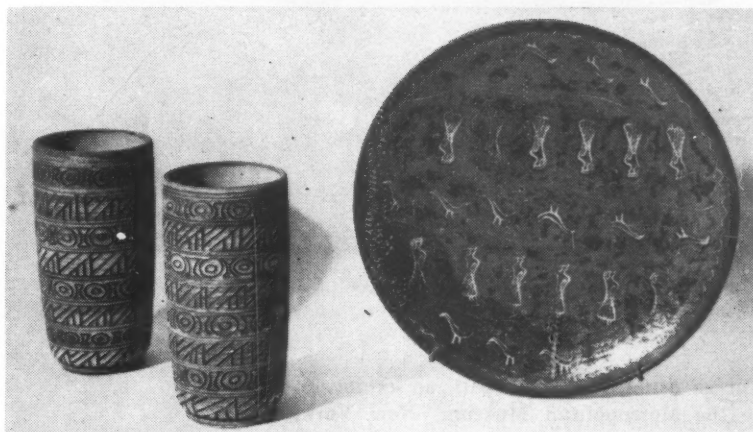
As a result of the National Ceramic Exhibition, the Syracuse Museum of Fine Arts is building up a permanent collection of the work of outstanding American ceramic artists, in line with its traditional policy of giving support to native artists (the Syracuse Museum was the first to buy only paintings by American artists and has a comprehensive collection).

Pottery and porcelain of the United States now rates a special section in the Encyclopaedia Britannica. Of the National Exhibition, the Britannica says, "the most important regular exhibition is organized annually at the Syracuse Museum of Fine Arts as a Robineau Memorial Ceramic Exhibition . . . As a result of various efforts the kind and appearance of the work done by studio potters has improved greatly during the first half of the 20th century and the design for wares for reproduction methods is given increasing attention."

The 11th National Ceramic Exhibition, sponsored jointly by the Syracuse Museum of Fine Arts as the opening event of its 50th anniversary celebration and the Onondaga Pottery Company, makers of Syracuse China, in celebration of its 75th anniversary is being held at the Syracuse Museum of Fine Arts until December 15th. Then a selected group will be sent on cir-



The flat bowl in this group by William Manker was awarded \$100 prize given by Richard B. Gump.

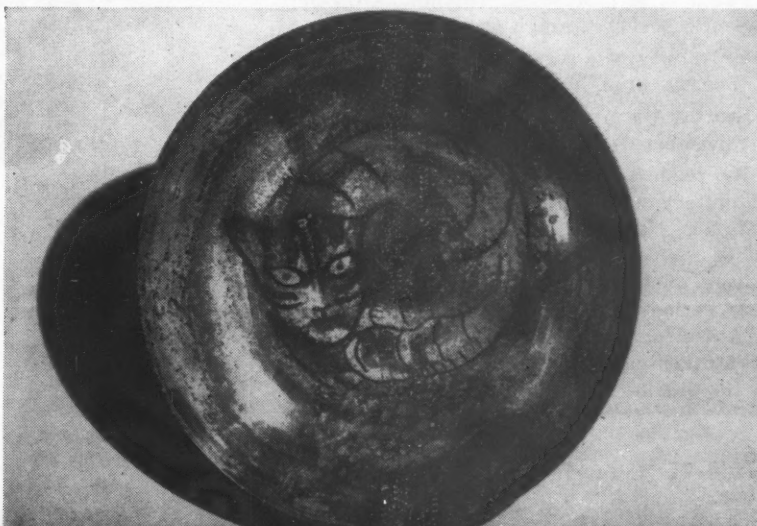


Pair of stoneware vases in tan by Herbert Sanders and the plate were each awarded \$100 prizes given by Richard B. Gump.



A tea set by Marguerite Wildenhain was awarded \$100 prize given by Richard B. Gump.

Below: A decorative plate in lustre with underglaze by Beatrice Wood was awarded \$100 prize given by Richard B. Gump.





Bird with unglazed decoration and weasel in semi-mat glaze with manganese spray by Ruth Randall.

cuit as usual, beginning with an exhibition at the Metropolitan Museum, New York, from January 10th through February 2nd.

The 11th National Ceramic Exhibition will be shown in several leading Museums as follows: Metropolitan Museum, New York, January 10 through February 2, preview January 9, 1947. Memorial Art Gallery, Rochester, New York—February 11th through March 4. Dayton Art Institute, Dayton, Ohio—March 15 through April 6. Univ. of Pittsburgh Art Gallery, Pittsburgh, Pennsylvania—April 16 through May 7. Denver Art Museum, Denver, Colorado, May 16 through June 6.

Colorado Springs Fine Arts Center, Colorado Springs, Colorado—June 14 through July 6.

Los Angeles County Museum, Los Angeles, California—July 16 through August 6.

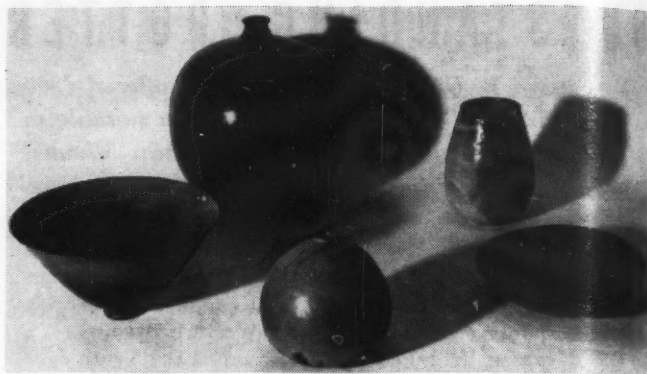
San Francisco Museum of Art, San Francisco, California—August 14 through September 4.

Portland Art Museum, Portland, Oregon—September 11 through October 2.

University of Oregon, Eugene, Oregon—October 9 through October 30.

Seattle Art Museum, Seattle, Washington—November 7 through November 28.

By request a small collection of pieces of pottery will be selected from the 11th Ceramic National and will be circuited under the auspices of the American Association of University Women, for a two-year period beginning March 1, 1947, with its excellent objective "to provide a means of awakening public interest in ceramics in the smaller communities."



Group of five bowls by Gertrude and Otto Natzler was awarded \$100 prize given by the Homer Laughlin China Co.



A tea set with sgraffito decoration by Henry Varnum Poor awarded \$100 prize given by Hanovia Chemical and Manufacturing Co.



Left: Tall stoneware vase with white slip decoration by Maija Grotell awarded \$100 prize and set of the Britannica Encyclopaedia given by the Encyclopaedia Britannica Co.

Below: Urn with lid by Marguerite Wildenhain awarded \$65 purchase prize by the Springfield, Mo., Art Museum.



WINDOW DISPLAY FIGURES IN PAPER SCULPTURE MADE IN A CLASS TAUGHT BY ERICA GORECKA-EGAN

Design

IS STRESSED

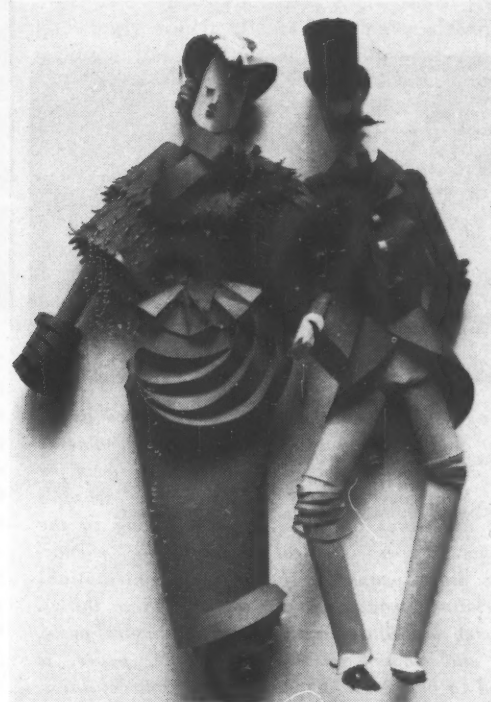
Design is stressed in all classes at The Cooper Union, in New York, from the required Freshman courses to the most advanced upper class work. The School feels that if a student's sense of design is developed to its maximum possibility he will be able to function in any number of art fields once the techniques are mastered; and the many graduates who have established reputations in several or more media, sometimes as various as book illustrations and window display, affords ample proof of the soundness of the approach.

First year students are all required to take Creative Design, Drawing, Sculpture, Lettering, Philosophy of Art, and, most unusual of all, Architecture. This collection of classes, it is felt, gives the student a strong grasp of fundamentals of composition as well as an introduction to the handling of a variety of materials in a variety of media.

Specific curricula follow this year of fundamentals, varying according to the seven major fields: Advertising Design, Fine Arts, Architecture and Industrial Design, Architecture, Industrial Design, Decorative Arts, or Fashion Illustration.

The crafts are in reality only by-products of the class work. A student who creates a design for a hooked rug, for example, must actually put that design into use by making a hooked rug. Or if, as one girl did, a student designs a desk, she must actually build that desk with hammer and saw.

The very sensible theory behind this practice is that students will not be designing in vacuum, but will themselves face the problem which normally the craftsmen would face in carrying out their designs. They learn, often the hard way, what is practical and pretty, and what is merely pretty.



The faculty consists entirely of outstanding practicing New York artists, each of whom teaches one or two classes in the field of his specialty.

The second principal reason for the large output of outstanding student work at Cooper Union is the selective basis on which its students are chosen. All enrollees must survive the competitive entrance examination which consists of two parts: one to test reading comprehension and sense of spatial relationships, and the other to test artistic ability in architectural design, pictorial design, and plastic or sculptured design. This year for the first time applicants taking the first part of the test were required to make an on-the-spot drawing, in the belief that in previous years some potentially capable artists may have been eliminated in the first examination because of limited abilities to read quickly and grasp spatial relationships easily.

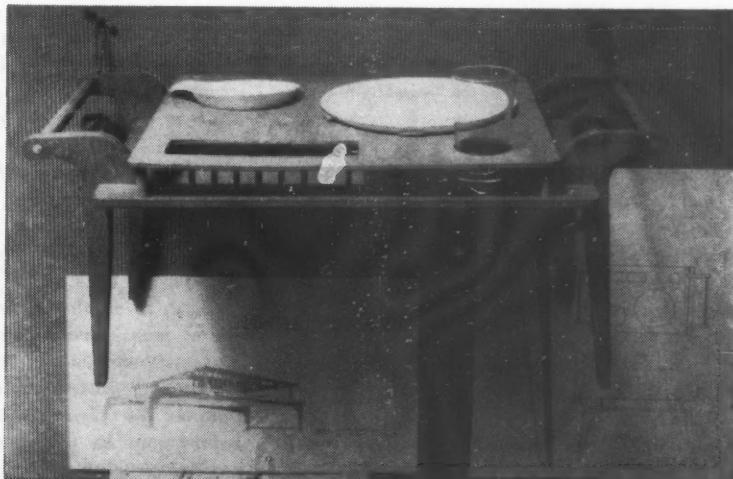
Of the 1,358 who took the examinations this year, only 240 were accepted, 124 of whom were veterans. No restrictions are based on race, creed, or color.

The Cooper Union Art School, as are all branches of The Cooper Union, is permitted by the endowments of Peter Cooper and subsequent donors to be altogether without tuitional charges. The only student expenses are for books, materials, and a \$3 lab fee.

A HOOKED RUG DESIGNED AND MADE IN THE CLASS OF CAROL HARRISON

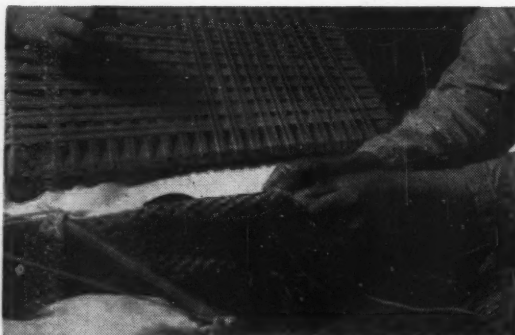


MODEL FOR A SICKROOM TRAY MADE IN THE CLASS OF SAUL YALKERT

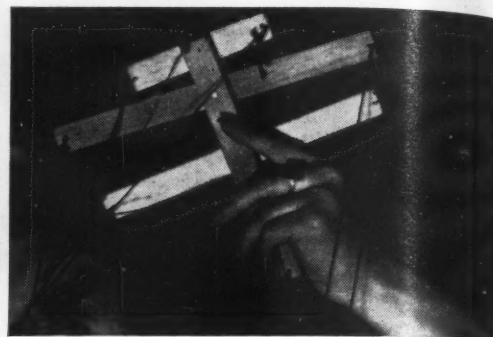




Making table decorations, nut cups, place cards, center pieces, etc., and Christmas tree ornaments from cut or torn paper, are practical projects for now. Most everyone is caught in the season's spirit and likes the idea of contributing to the festivity. Paper is ideal material for encouraging more people to have their contributions materialize through actually making these things. Material and equipment is simple—scissors, paste, pins and paper—yet the basic one, paper, is bound to bring out ingenuity and resourcefulness. "Scrounging" for varied textured and colored papers, surface patterned ones, illustrations or photographs to be utilized in their construction is a fascinating pastime in itself. Incorporating thread, yarn or wire into these forms adds variety.



Square knotting is a man's medium. Sailors have utilized it as a constructive pastime for centuries. Perhaps this is the reason why it proved to be about the most popular craft offered G.I.'s during the war by Arts and Skills Service or Occupational Therapy sections. Nothing else is needed but cord, lots of it, and time. No fuss. A piece of work in square knotting is easy to pick up or lay aside at random. A comprehensive exhibition should be assembled to better acquaint people with the creative flexibility this fascinating craft offers. Individuality results from the colors and weight of cord used in the knot pattern arrangements. More Christmas gift problems solved.

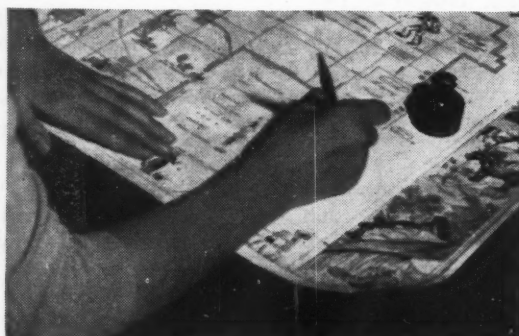


It is well not to forget the well rounded constructive pleasure that puppetry affords. Innate love for the stage, perhaps, is the basic motivating force for this art experience. But before the performance, the workers have the chance of using their skill and imagination with a wide variety of materials. The puppet heads, hands and feet may be carved from soft wood, cork or soap. They may be modeled from clay, or formed from strips of damp newsprint and paste. Costumes require decisions in cloth, with scissors, needles and thread skillfully employed. Stage settings call for wood working tools and brushes, with related materials of wood, paper, paint and more cloth. Here is action which may be truly creative.

H A N D S to W O R K



Jewelry making is an exceptionally good craft for this time of the year in particular. Many attractive gifts may be made at little expense. There is fun in doing it. The ingenuity this craft calls for is brought out elsewhere in this issue. Besides wire and bits of metal, plastics may be found desirable, alone or combined with these others. Those who have only used macaroni, pumpkin seeds or corn for jewelry making, may try more plausible mediums of wire, metals and plastics. This leads a wholesome new interest in making jewelry. Simple jewelry will require metal pliers, shears, hacksaw, assorted fine files, emery cloth and jewelers' rouge. During the war, G.I.'s who made jewelry as a pastime did not have the rouge, so they used tooth powder with excellent results. Persons may even become interested enough in this craft to make it worthwhile to add soldering equipment to the workroom. Old tooth brushes should not be thrown away. There is good plastic in the handles. G.I.'s also demonstrated their ingenuity by utilizing these handles in jewelry.



Maps have a magnetic interest all their own for old and young alike. And they are more important now, than ever before, in making us better aware of both our country and our entire world. No longer should we be content to know of a strangely named place, new to us, without knowing where it is on the map. Map making means using skill and imagination in art to gain a better knowledge in geography. Coloring black and white maps with paint, colored pencils, crayons or inks is fun in itself, but we may help fix our knowledge of places by illustrating the things peculiar to each. This calls for art research if we wish to employ styles also indigenous to each. Relief maps give a chance for modeling. Equal parts of salt and flour, mixed with the right amount of water makes a plastic, thick paste—now is the time to build. Varied show card colors may be added to this mixture to define regions clearly.



There are many people who are familiar with finger painting by now, but they may be overlooking its fine possibilities in their search for a more recently introduced medium. Now why not explore finger painting and apply its many uses to making worthwhile Christmas gifts? The papers decorated with it may be used in covering stationary cases, waste baskets, telephone directories, etc. If used for these things, it should be coated with thin clear lacquer to protect it. Or why not make a number of paintings, choosing the best two or three, then mat and frame them? Such paintings will be ideal for gifts of the more personalized type. The matting and framing involves good taste in art experience. It requires skill to cut a good mat and personal taste decision in selecting the frame for it. Inexpensive frames may be purchased at any five and ten cent store. The person can enjoy another good art problem in repainting a frame in a color or finish, which he may determine as being in harmony with his painting.

A CODE FOR INDUSTRIAL DESIGNERS

By PHILIP McCONNELL

The Society of Industrial Designers, whose members have, in the past twenty years, given the products of American industry new appeal and new usefulness, has recently adopted a Code of Practice. The Code is a statement of principles which clarify the industrial designer's relationship to industry, the public, and his colleagues.

The first principle in the Code is that the industrial designer insists on doing a full and honest job. His work is based on his knowledge of engineering and of consumer psychology, as well as on his knowledge of art. The industrial designer of integrity always treats engineering, merchandising, and pure design as three parts of the same problem. He does not issue cheap or sensational ideas or projects for things which cannot actually be made or sold.

Other principles in the Code include the industrial designer's obligation to accept payment only from the client who hires him; he does not receive commissions or payments of any kind from suppliers of material or others who do work for his client. He is loyal to his client also in that he does not serve competing manufacturers. If he is designing a product for one maker, he will not undertake to design the same product for another manufacturer.

In general, the Code requires the kind of honorable dealing which is expected of reputable practitioners of other professions, such as architecture and engineering. The industrial designer does not publicize his service through paid advertising. He respects the rights and reputations of his colleagues. He keeps in mind his obligation to the consuming public, whom he serves through his clients the manufacturers.

The profession of industrial design, which had its beginnings in the period of readjustment which followed World War I, is now, as we complete our recovery from World War II, well established in the industrial community. Twenty years ago, in a postwar period, only a handful of industrial designers were at work. The contrast between the manufactured products we bought in 1926 and those we buy today is striking. The changes we have seen in refrigerators, vacuum cleaners, stores, trains, and hundreds of other things that come out of factories, are due in large measure to the work of industrial designers. A well-developed profession is now in existence, and in many fields its service is an essential step in production.

The industrial designer's job—planning the appearance and consumer aspects of the products of industry—developed naturally with our industrial system. The members

of the Society of Industrial Designers, which has been organizing and growing steadily since its founding in 1944, have been astonished to discover how similar is the thinking of industrial designers in different parts of the country. Men whose early experience was not alike, and who had never met, had nevertheless worked out quite similar ideas of how the industrial designer should work.

This simplified the first task of the Society of Industrial Designers—the drawing up of a Code of Practice. The Code is the result of much thought and consultation among several of the most experienced designers in the country. It has been accepted by vote of the membership of the Society, and is now in force. Its provisions are made public by the Society.

CODE OF PRACTICE

The profession of industrial design renders a service directly to manufacturers and indirectly to all users of the products produced by manufacturers. The profession thus carries heavy responsibility for the quality of life in the United States. To fulfill this responsibility and to extend the service which industrial design as a profession can render requires that every person practicing this profession shall live up to certain ideals and standards. In the interest of the profession of industrial design, the Society of Industrial Designers has drawn on the experience of its members to set forth and clarify the following principles:

The Industrial Designer and his Client

I. The Industrial Designer shall render to his client the best Industrial Design service of which he is capable. To fulfill his obligation to the public and the consumer as well as to his client, the Industrial Designer shall insist on doing honest work.

II. The Industrial Designer shall be professionally loyal to his client. He shall refuse remuneration from any other source in connection with his client's project. He shall take care at all times to safeguard confidential data supplied to him by a client, or developed by him for a client.

III. The Industrial Designer shall not work at the same time for competing clients except under specific arrangements agreeable to each client.

IV. The Industrial Designer shall do no work for a client without appropriate compensation.

Industrial Designer and Colleagues

I. The Industrial Designer shall not falsely or maliciously injure, directly or indirectly, the professional reputation, prospects, or business of a colleague.

II. The Industrial Designer shall not knowingly solicit clients who have already retained the services of a colleague. He shall not attempt to obtain business by deliberately underbidding a colleague.

III. The Industrial Designer shall conduct his practice in such a way as to promote the fairest possible relationship between employer and employee. He shall respect the rights of his colleagues in matters of employment. If he is an employer, he shall not initiate steps leading to the transfer to his staff of persons employed by a colleague without consultation with that colleague. If he is an employee, he shall, if he wishes to transfer his services to the staff of another organization, deal openly and honorably with both parties concerned.

IV. Although the circumstances under which the profession of Industrial Design has developed have resulted in many different forms of organization, it appears probable, and to the best interest of the profession, that the future pattern of organization will be that of an individual practicing with a staff of other designers and assistants, or a partnership of professional Industrial Designers with their necessary staff, or an individual on the staff of an industrial company. The formation of corporations for the practice of Industrial Design does not appear to be in the best interest of the profession as a whole; and in general the inclusion of non-professional persons in a partnership seems inadvisable from the point of view of the whole profession. In these respects it appears wise to adhere to the standards legally required of the older professions of architecture, law, and medicine.

The Industrial Designer and the Public

I. The Industrial Designer shall refrain from making any forecasts or prophecies, for advertising use, concerning future designs or future projects, which are not based on thorough research and analysis. Extravagant and irresponsible predictions of future developments discredit the individual designer and the profession.

II. The Industrial Designer shall be scrupulous to avoid claiming credit not due him, or claiming more responsibility for a particular design than is rightfully his.

III. The Industrial Designer shall not publicize his services through paid advertising.

IV. Members of the Society of Industrial Designers shall not participate in competitions whose terms and conditions have not been submitted in advance to the Executive Committee of the Society and approved by that Committee.

V. Members of the Society of Industrial Designers are under no constraint to accept or refuse to participate in exhibits. Every member shall, however, send to the office of the Society full information concerning every exhibit which comes to his attention, so that the Society may have records of exhibits of Industrial Design and can offer encouragement and assistance to exhibits which are beneficial to the profession.

CHRISTMAS STORY

★ The Christmas story has been an every thrilling one throughout the ages, inspiring Christians to express themselves in many different art forms. This great mystery—as a motivating force for fine living—has been the subject of much great work seen today in art museums, churches, homes and schools. It is the basis of much Western culture. With no visual record of this historical event but the written word of the New Testament it is, and has ever been, a dynamic theme for creative representation.

The story would not have so generally stimulated the imaginations of the people if photography had been known at the time of the Nativity, or if later generations had been left documentary drawings or paintings made by people of that time. It has been represented for centuries and is still being re-stated in the creative arts of our time.

Some may feel that the Nativity should always be represented in medium and style considered traditionally correct. And the matter of tradition, as it applies to Christian art, is a study in itself filled with varied interests. Often, things considered right for a certain time to be depicted are not authentic.

Many great artists in various ages have used the clothes, accessories, architecture and plant forms which they knew and which were indigenous to their own time and place, in expressing their concept of the Nativity scene.

This subject has called into use practically every medium discovered and used by artists since the beginning of the Christian Era. Even in many schools today young people use with ease those mediums with which they are provided to work out various projects non-religious in character, in presenting their versions of the Christmas story. These children are neither hampered by established style or medium which more mature persons have adopted through association as being fitting.



NATIVITY enamel

contemporary

The illustrations on these pages present the Christmas story with due reverence. This story is a very old one. Some of the works of art included are by well-established masters while others, equally fine, are by lesser known persons. Some were done in the past by craftsmen unknown now. Others are by well-known living artists. Still others are by children, the artists of the future.

This season offers a splendid opportunity to observe much outstanding liturgical art. Many museums feature special exhibitions centered around the Christmas story. In countless churches may be seen special decorations, rare Christmas vestments and other liturgical accessories. The Christmas season may well be planned around the theme of the Nativity in preference to the commercial Santa Clauses. In this case it is most fitting in Christian art to depict an original version of the first Christmas. This may take the form of a design for Christmas cards, creating a "creche" or one of many appropriate projects. These may be equally constructive for the home or the school.

During the holiday season many are even more actively occupied than usual. In view of this, it may not be possible to find the time to create an original interpretation of this story. But there will be valuable art experiences in taking the lesser time, in between demanding duties, to seek out and observe the many fine examples of Christian art that will be found all around.



NATIVITY terra cotta Italian, XV cen. ROSSELLINO workshop

Courtesy of the Metropolitan Museum of Art

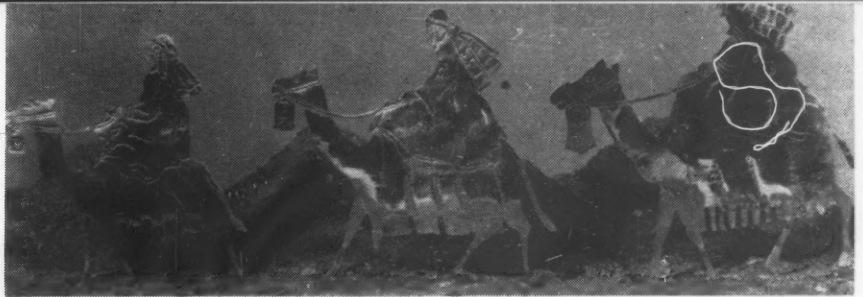


CHASUBLE silk velvet, embroidered English, XIV cent.

Courtesy of the Metropolitan Museum of Art



THE YOUNG terra cotta WAYLANDE GREGORY



THE WISE MEN copper
Courtesy of the American Red Cross

contemporary



FROM BOOK OF HOURS woodcut French, XV cen.

Courtesy of the Metropolitan Museum of Art



JOSEPH painting

Courtesy Bureau of Art Education, Dover, Del.

contemporary



NATIVITY newspaper, painted

Crafts, Penn. State College, Sybil Emerson, Instructor

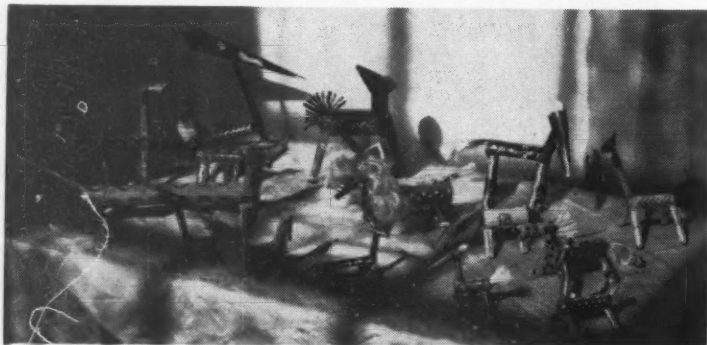
contemporary



EPIPHANY painting Italian, XIII cen. GIOTTO school

Courtesy of the Metropolitan Museum of Art

CHILDREN ARE *Creative*



CYLINDERS, CONES AND ANIMALS

By AMANDA WESSEL
Public Schools
Springfield, Illinois

● Using cones and cylinders of heavy brown wrapping paper, my Freshman classes made toy animals. For want of a better name we call it paper sculpture. It is not paper mache, since hardly anything is used in the construction except rolled paper and gummed paper tape. We used these little toys for table decorations, favors, bits of color in the home, still life arrangements, and for Christmas sale purposes.

As it happened, we had on hand scraps of brown wrapping paper in widths of from two to eight inches, and about thirty inches long. We started by rolling these into cylinders and cones and securing them with bits of paper tape. One cylinder served as body; another for the neck; long, slender ones, bent in two places near the middle, were legs (one cylinder making two legs); another cylinder or cone made the head. Sometimes a large cone made the body of some queer creature, or cones were even used for legs. All of this was held together merely by plenty of paper tape. To obtain a surface that could be fastened to another part, cylinders were sometimes slashed at the ends. Tails and manes were made of fringed paper, yarn, rope, or feathers. All received a coat of tempera paint, and then were decorated with motifs suggested by peasant work or by primitive design. An occasional one was entirely covered with sequins or small glass beads. To make them more substantial they were given a coat of shellac.

Ideas ranged from birds to horses and dachshunds. By turning necks and heads in different positions many amusing postures were produced. These little objects can be made almost as durable as wood. The dachshund in the picture is a good example of this.

This work is economical, simple, and decorative. It is a good outlet for color, design, and creative ability, and affords no end of amusement to makers as well as recipients.



SCHOOL PUBLICATIONS

By JESSIE TODD
Laboratory School
University of Chicago

● Do you get tired of line drawings in mimeographed school newspapers? I do. So do the children. By the time the stencils are cut the lines look faint or broken.

Children do not like to make tiny drawings two or three inches high to be run off on the mimeograph machine. A school newspaper needs to be lively. Many children like to illustrate the news if they can use brushes and paint and make the illustrations large.

These pictures headed the painting, modelling and music section in the summer Junior High School book in our school. The originals were 22x28 inches in size, and were made with black and gray tempera paint. The pictures were then sent to a printer and run off by planograph process on pages the size of those to be used in the book. We made the book loose leaf. Some photographs were used and of course much writing. We had some line drawings run off on the mimeograph such as small science objects around the edges of the pages describing science experiments.

The planograph process was very good for pencil sketches. They showed up very well. The children liked them much better than the mimeographed copies of pencil drawings used in their newspapers heretofore.

DONALD OENSLAGER
Stage Designer

Born: Harrisburg, Pa., March 7, 1902.

Schools: Day school at the Harrisburg Academy. Graduated from Philips Exeter Academy in 1919 and while there designed sets for school plays.

College: Entered Harvard 1923. Majored in Fine Arts and also studied with George Pierce Baker in his 47 Workshop. While still an undergraduate taught stage design at summer session at Middlebury College, Vt. At Harvard was Art Director of the dramatic Club for several years and designed many of its productions. In his senior year, 1923, was awarded the Sachs Fine Arts Traveling Fellowship.

Early Theater Training: This fellowship gave him the opportunity to travel abroad (1923-24) and study methods of production and stage design in the important theatres in England, Scandinavia, Central Europe, Greece and Constantinople and at the same time to continue studying the Fine Arts. His theater apprenticeship began on his return to New York (Sept. 1924) when he joined the Provincetown Playhouse and Greenwich Village Theater under the direction of Macgowan, Jones and O'Neill. There he came under the influence of Robert Edmond Jones and besides working with this outstanding designer he also assisted Millia Davenport in costume research.

Professional Debut: While at the Greenwich Village Theater was engaged by the Neighborhood Playhouse to design the settings for their ballet "Sooner and Later" March 1925.

First Play on Broadway: "A Bit O' Love" by John Galsworthy; produced by the Actors Theater at the Forty-Eighth Street Theater. May 1925.

Member of 1925 Yale Faculty: Appointed to the faculty of the newly established Department of Drama of Yale University where as Associate Professor of Scenic Design he is still connected with the work of the school.

Productions Designed: Has designed over 150 productions for New York theater including operas, ballets, musicals and dramas. Among productions designed are:

Recent New York Productions: Pygmalion, Born Yesterday, Three to Make Ready.

Writing: Has contributed many articles on stage design to various publications. His book "Scenery, Then and Now" published by W. W. Norton & Co., Inc., Dec. 1936.

Exhibitions: Collections of his designs have been exhibited in various galleries both in this country and abroad.

Army: Commissioned May 20, 1942, in A.C.—Served in Camouflage and Intelligence. Discharged Dec. 2, 1945, with rank of Major.

Exhibitions

Metropolitan Museum of Art, New York

THE RENAISSANCE, a newly installed permanent exhibition, consists entirely of objects selected from its own collection. This brings together all the visual arts of that period into a coherent whole. Our younger readers in this vicinity should try to see the special current exhibition planned for them by the Metropolitan's Junior Museum. It is entitled CRAFTS AND CRAFTSMEN.

Philadelphia Art Alliance

The Art Alliance is featuring two industrial design exhibitions. One is devoted to this work by RCA-Victor Corporation, and the other by ACF-Brill Company. WOODWORK, a showing of John Prestini's work, also should not be missed here. This outstanding artist promotes good design in both the handicrafts and industry through his fine personal contributions to both fields.

Albany, New York

Those interested in photography will find the First Hudson-Mohawk International Salon of Photography at the Albany Institute of History and Art during December.

Atlanta, Georgia

The First Southeastern Annual Exhibition of paintings is being presented by the High Museum of Art through 15 November. Among the seven hundred entries the jury selected a highly representative exhibit of 122 paintings. \$1,300.00 in purchase prizes constitutes a fine amount to be initially offered to the first exhibitors. Hearty congratulations are due those who have been responsible for encouraging the many fine artists through this means.

Veterans Return To Work

News has just been received from Cooper Union's Free Art School in New York that veterans managed completely to outclass recent high school graduates in its competitive entrance examination. Of the 1,358 who took the examination, 240 were accepted, 124 of whom are veterans. This helps us to appreciate the ability of more veterans to adjust themselves readily, and to take up their education pursuits with new verve and the determination to go forward. Oscar Robinson, a veteran, and director of HOME ART, Inc., announces a recently published, select group of full-color reproductions by old and modern masters. A free, illustrated folder is available to all DESIGN readers who may wish it. Write Mr. Oscar Robinson, HOME

ART, Inc., 115 West 54th, New York 19, New York, for it. Our good wishes for success in your work, Mr. Robinson.

Cleveland Museum of Art

An exhibition on the ARTS AND CRAFTS OF FRENCH CANADA is being featured through December. Marius Barbeau, National Museum of Canada, Ottawa, will lecture on this subject at the museum on 6 December. Citizens of Cleveland will hear Edmund H. Chapman of the Western Reserve Art Department, lecture on THE ORIGINAL CITY PLAN AND EARLY ARCHITECTURE OF CLEVELAND on 8 December at the museum.

Portland, Oregon

CHILDREN'S ZOO and N. W. COAST INDIAN EXHIBITION, both from the museum's permanent collection, are being featured here during December. These will be particularly enjoyed by those interested in small sculpture or other works involving various materials. The fields of painting and sculpture will be covered by the local painters' and sculptors' current exhibition to be found in the museum.

Butler Art Institute, 12th Annual New Year Show

Work for the important Regional Show will be accepted from 17 November to 8 December. For additional information write the secretary, Butler Art Institute, 524 Wick Avenue, Youngstown, Ohio. Residents or former residents of Ohio, Pennsylvania, Indiana, Virginia and West Virginia are eligible.

City of Paris, San Francisco

Ceramics by Laura Andreson are presented to the buying public at the Art in Action Shop through 10 December. Dorr Botewell and Adaline Kent are showing their paintings, carved drawings and sculpture in the Rotunda Gallery from 13 November to 7 December.

Rhode Island School of Design, Providence, R. I.

MODERN JEWELRY DESIGN and DOLLS OF OUR ANCESTORS, currently featured exhibitions, will provide stimulating interest to everyone, because both are subjects closely related to everyday art. The 68th Annual Exhibition of the Providence Art Club will acquaint residents of this vicinity with their local artists' advancement in their work during the past year. Gordon B. Washburn, the museum's director, is giving a series of gallery talks on ART IN EVERYDAY LIFE. This subject has personal appeal to everyone, because it deals with art as related to the immediate living environment of each. His talk in this series for 20 November is DON'T YOU LOVE BLUE? On 27 November it is BUT IS IT BEAUTIFUL?

LETTERING from A to Z by Clarence P. Hornung, with introduction by Frederick W. Goudy. 153 pages, 8½ x 11½ inches. Price \$7.50

Although this is not a book for the beginner, there is a fine feeling for design appreciation which every student should absorb. Frederick Goudy in his introduction says this book is concerned with presenting "the fundamentals and essentials of our alphabet, based on sound tradition—forms which have been divested of the archaisms and whimsicalities of the scribes and which present for us the qualities of legibility beauty, and character in a high degree."

In his opening chapter the author discusses the origins of the alphabet examining each letter in turn from its basis in antiquity through its evolution and development to modern forms. The balance of the book is given over to the presentation of alphabet styles shown in full page plates and grouped according to family. The plates 116 in number exemplify the beauty and formality of the Roman alphabet and its italic counterpart; the distinctive characteristics of the Gothic and Blackletter; the many useful variations in Script and Manuscript styles; the functional simplicity of contemporary Sans Serif and Square Serif; the inviting effectiveness of Decorated Initials florid and graceful dignified or restrained. The two closing chapters on Monograms and Trademarks with Mr. Hornung's comments and examples in these fascinating by-ways of lettering will be especially valuable to designers in this field. Here is a practical demonstration of lettering applied to specific tasks in the industrial world.

AIRPAINTING, INSTRUCTIONS TO BEGINNERS by Paasche Airbrush Co.

Price 35 cents

This booklet has been prepared to aid the student in acquiring the fundamental training necessary to become skilled in the art of drawing, painting, and coloring with airbrush.

In addition to guiding the student, the booklet should also be of value to the professional designer or illustrator, photographer or architect who wishes to acquaint himself with the fundamentals of air technique. Reproductions of more than 70 actual airpaintings are used to illustrate the 26 lessons.

THE ART OF RUSSIA by Helen Rubisow. 100 pages, 8x10-1/2 inches. Fully illustrated. Price \$6.00

This is a comprehensive story of Russian paintings told by 160 well-selected paintings from the 14th Century icons to the work of leading Soviet artists of today. The photographic reproductions are introduced by an extensive history of Russian painting, taking the reader on a tour of Russia's creative work during the last six centuries. This book should mean a great deal to students of painting.

NEW BOOKS FOR YOU

INSIDE YOUR HOME by Dan Cooper. 127 pages, 7x10 inches. Price \$3.95

Here is a very pleasant and meaningful book which is "tops" for those who really are interested in design for the present day home in America. No person is better qualified to do the job than Dan Cooper who has always been particularly interested in designing for Americans. He stresses the principle that what is appropriate for one may not be good for another, and that there is inherent good taste in all of us which must find expression in our homes. He argues that above all the true test for a home and comfort is usefulness. The author has a rich background of experience in the field of good design for everyone. He has written much and has achieved a national reputation for the fine quality and appropriateness of his products. The problem of good interior design available to everyone is of major importance today. This book brings much needed light on that subject. We cannot recommend this book too highly to our readers.

BUILDING OR BUYING A HOUSE by B. K. Johnstone and associates. 149 pages, 7½x10 inches. Illustrated with sketches and diagrams. Price \$2.75

Conservatively estimated, there will be a post-war housing shortage running well over the ten million mark for single-unit dwellings. Building or buying a house represents one of the largest financial transactions of a lifetime for the average family and is usually the happy conclusion of many years of planning and conscientious saving. This book will lead the buyer to a wise and safe investment of those savings.

A complete guide to the acquisition of a home which will meet the particular needs of the individual family group, the book has been designed to cover the subject in a broad sense. All of the things that will influence the buyer are listed, from the proper selection of a mortgage, location, architect, contractor, etc., to a list of all the pitfalls which can be circumvented by careful planning and study.

For the prospective home owner, this is the most complete and up-to-date guide available today, and it will save many persons from the errors that lead to dissatisfaction and poor investment.

FOLK ART OF RURAL PENNSYLVANIA by Frances Lichten. 268 pages, 9x12 inches. 32 pages of illustrations in colors. 38 illustrations from photographs and drawings. Price \$10.00

This book is the last word on a subject which is daily increasing in popularity. It will be of value not only to the general reader and collector interested in this phase of Americana but especially to artists, to the furniture designer, textile designer and similar workers in wallpaper, metal, wood, and clay.

The book takes up every phase of Pennsylvania folk art, the work of the so-called Pennsylvania "Dutch" (actually German and Swiss) artisans. The informative and interesting text details the methods of each craft; it describes the craftsmen and their ways, and the environment in which they functioned. Much Pennsylvania German "local color" enlivens the account.

Frances Lichten is one of the leading authorities on Pennsylvania folk art. A practical artist herself, she has kept the needs of the artist in mind. For the first time in any volume, the essentials of design in Pennsylvania folk art are here reproduced in such clear detail that designers in the decorative and industrial arts will find this book a treasure-house of ideas and inspiration.

ANYONE CAN DRAW ANIMALS by Arthur Zaidenberg. 170 pages, 8x10½ inches. Fully illustrated. Price \$3.00

This book is unique in its comprehensive presentation of so many varieties of animals. It makes drawing them an easily acquired and thoroughly enjoyable art. As the title implies, anyone with a desire to express himself in pictures will profit by owning it.

Here is provided a simple instruction method for drawing animals in repose and action. The author presupposes no special talent for drawing and this book is designed for everyone interested in pencil sketching—whether as a pastime or as a vocation. At the same time it contains exercises that can be used effectively in the classroom as well as many practical hints that will prove invaluable to the finished artist.

There are some 150 striking drawings so planned as to cover the basic steps in developing skill in sketching animals. The material is thus of immediate use to those who wish or need to draw animals they may never have seen in the flesh.

The author's approach is both original and stimulating. He demonstrates the many analogies between the anatomy of most animals and that of man; thus skill in drawing the human figure provides a sound foundation for developing skill in drawing animals. He also shows that the elements of superficial form in animals generally are certain basic geometric figures and circles which can be quickly mastered.

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